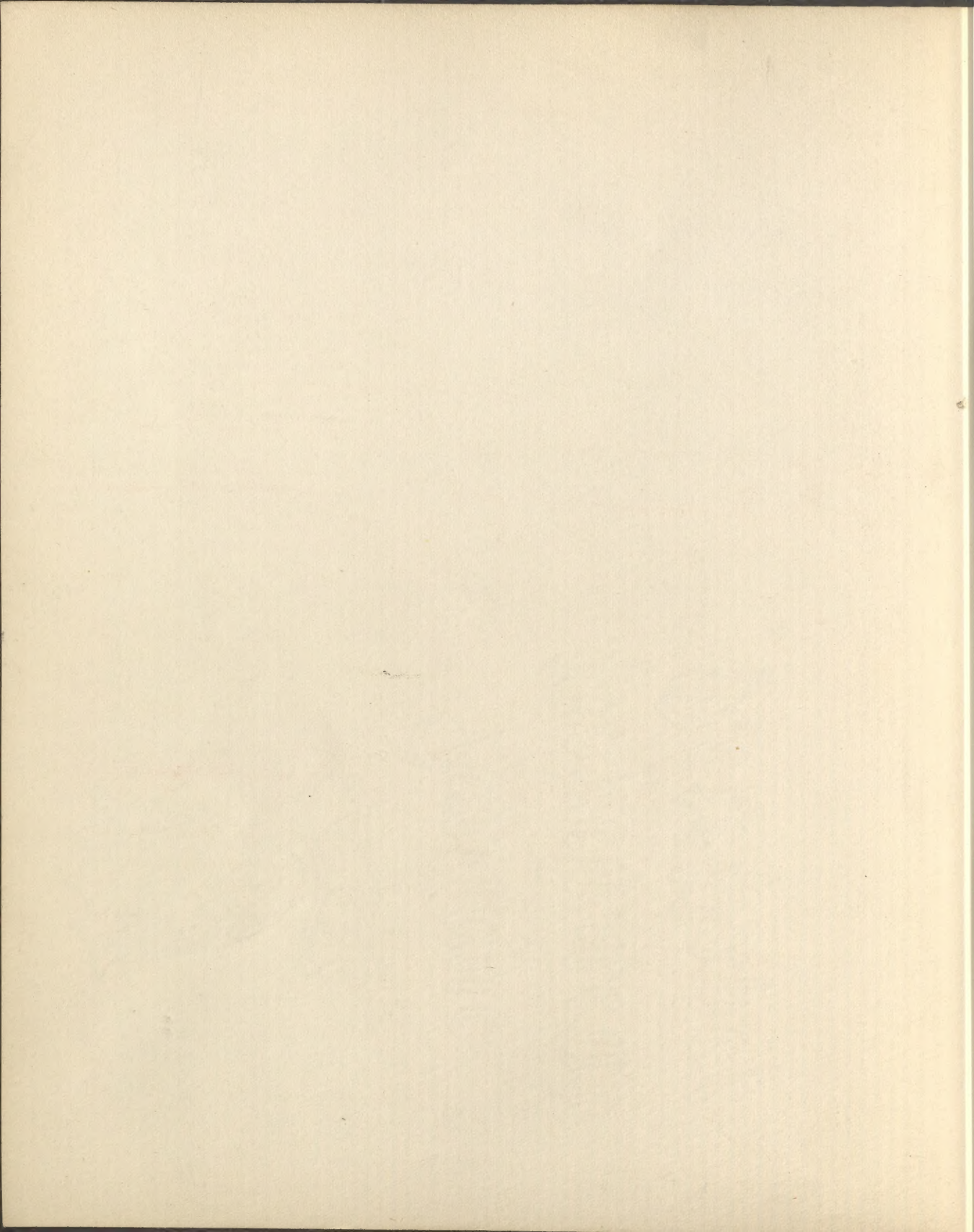




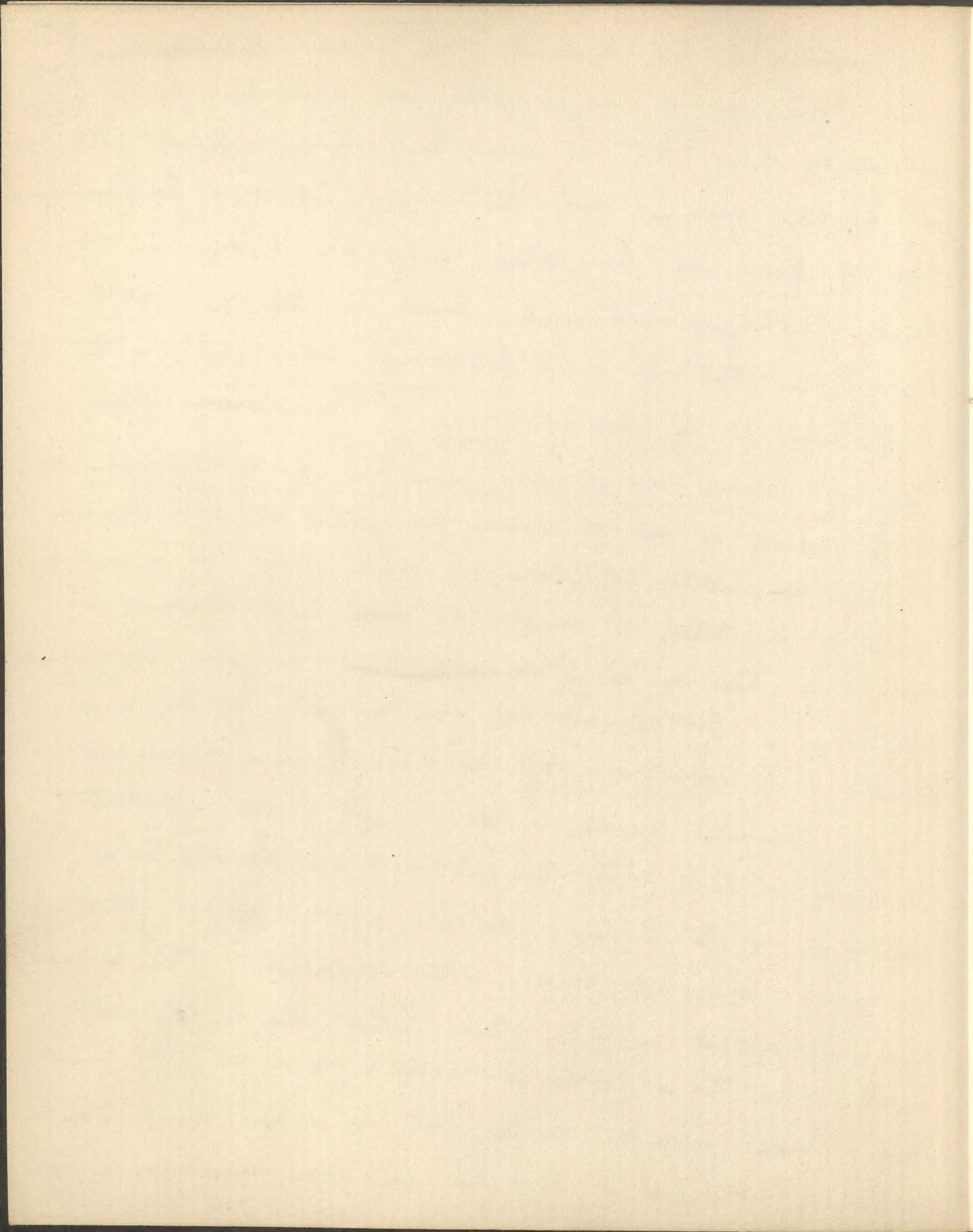
It was from browsing that he traced 30 miles & Hamburg & knew that Rindken lay the Organ.

It is interesting to follow the manner in which John Sebastian developed his powers in all the different departments of art in accordance with his opportunities. From the earliest records we have of his life we see a consistency in his methods of self education. He always started by finding out how the people who had gone before him went to work. He studied other peoples methods & saw how things could be done and then improved upon them. The earliest instance we have is that of his getting at his elder brothers collection of music and copying it out the works. What takes the general public's fancy in his having got to through the trellis of the locked cabinet and copying the things by moonlight when his brother tried to prevent his having the things. What should interest intelligent people is the consistency of his passion to see how things were done. No doubt his brother's collection was by Organists and Church Composers. But in other respects we can follow the way and he followed this line up when he became a Chorister at Michaels dieneburg where there was a considerable library including works by Hammer Schmidt, and Praeger and Albi. But in other ways he used his opportunities and how those opportunities affected his work. For instance we must of us know that we can follow the way he used his opportunities and how they affected his work. His intimacy with the Capantier of the Violin was of the most exceptional kind. His extraordinary works in the shape of Sonatas and Suites for Solo Violin, which

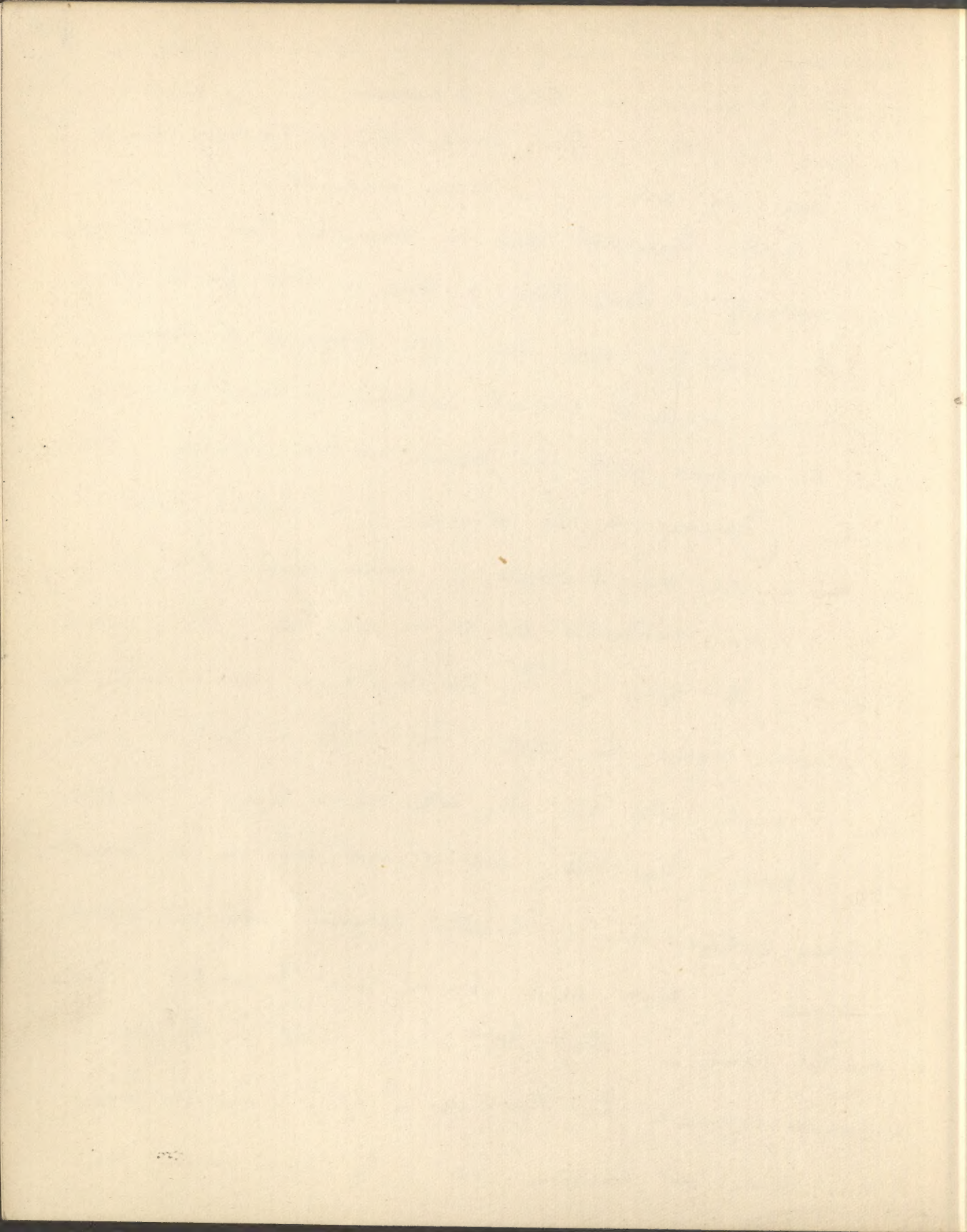




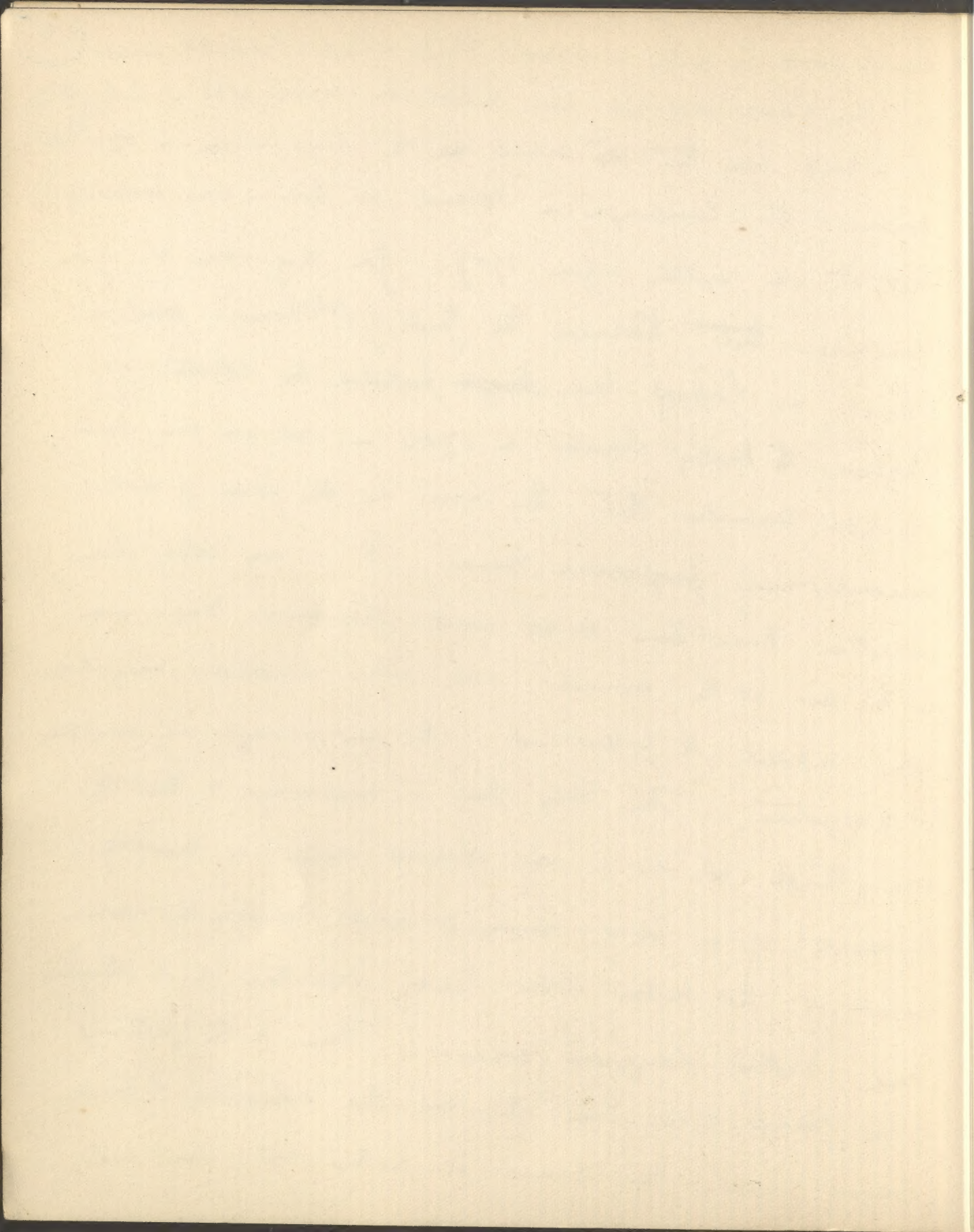
he wrote in the full maturity of his powers, ~~and that he~~
which stand out as unique among all compositions for the
instrument, show that he must have become intimate with
it in early years - And this confirms interest on two circumstances -
One of these was his father having been a player on some
kind of stringed instrument, possibly the Viola - and the
second was that his first professional appointment was that
of Violinist in the private band of Prince ~~Ernst~~ Johann
of Saxony at Weimar ^{in 1703} when he was eighteen years old.
In this capacity he was able to make acquaintance with secular compositions
of foreign ~~and~~ countries, both Italian and French - which was an excellent
counterbalance to any tendency to over-accustom ~~himself~~ Ecclesiastical influences -
At the same time he appears ~~for a short time~~ to have been Court Organist
to the Prince - But this must have been only for a ^{very} short time as in
August of the same year 1703 he became Organist of Arnstadt
which is generally regarded as his first ~~Church~~ Church appointment.
Apparently he had by this time of considerable reputation as a
performer on the Organ; and it is at Arnstadt that
we first come into touch with compositions. There is good
reason to attribute one of his Church Cantatas which he afterwards
reworked to this time - But there didn't at least he said in Hell. We cannot
judge much from its existing state as it has evidently been
altered a good deal - But there are some ~~some~~ curious traces



of immature work, like ^{those} some of his German predecessors which are
interesting to consider in detail for ~~example~~ those who want to
look close into things - They would take up too much time for
us. There are also a few Organ compositions which are
referred to the Amsterdam time on account of their limited scope
and simplicity. And there is also a work for the Clavier
about the date of which there are differences of opinion - But
circumstances make it almost certain it must have been
almost the earliest work for Clavier we can identify. This
was his "Capriccio on the absence of a beloved brother"
which ~~is~~ is his one example of undisguised programme
music. Some authorities put it as early as 1704, which
is horribly too early. The circumstances are interesting and
help towards fixing the date. The brother in question was
John Jacob who had been with him in charge of the older
brother Johann Christoph and at school with him at Ohrdruff.
This same brother was a haunting player, and had entered
the service of that weird person King Charles XII of Sweden
in his band. Now that King started on his last
campaign against the Russians in 1707, and it came
to an end at Pultava one of the most famous and



decisive battles in history in 1709. That ended Charles II's career (4)
so John Jacob could not have entered his service after. And
it is hardly likely that ~~he~~^{he} entered ~~the~~ the King's service in the
course of the campaign in Poland, so there is very probability
that it was written before 1707. You may some of you
remember that Kuhnau the Cantor of St Thomas' School &
Church in Leipzig had ~~before~~ published his collection of
Biblical & History Sonatas in 1700 - and you may some
of you remember that they were in the form of more
uncompromising programme music. It is very likely John
Sebastian knew them, at all events programme music was
in the air at the moment, and John Sebastian may have
been impelled to follow suit. He was always very susceptible
to suggestion. The thing that is surprising is that the
work, though not on a very elaborate scale, is masterly.
It consists of a lot of movements each representing some
aspect of the brother John Jacob's departure on a spirited
and rather dangerous career. There is the gathering
of the friends to see him off, and their anticipations of possible
dangers, and their lament at parting with him and



then saying goodbye, all in sad terms - And then a cheerful
portentous air ~~and~~ suggesting the birth of departure, and a
very amusing figure representing the conveyance getting under
way with the creaking of the portentous ship. There is a
touch of humor in the latter part which reminds one of the wonderful
air of cheerfulness with which our soldiers go off to the front. It is
evidently a work of youth in a style; but at the same time it
shows that his artistic ~~development~~ resource was already considerable.
There is another ~~very~~ feature of his time at Amstedt which is
very interesting and significant. He had evidently heard of the
famous Danish Organist ~~the~~ Dietrich Buntstue who was at
Lubeck; and he obtained leave from the Consistory of the
Church for a couple of months to trudge over and hear him
and observe him. When he got there he became so impressed
in taking stock of his performances and the other music
which was going on at Lubeck that he overstayed his leave
to the extent of 3 months. The result was remarkable as
far as his personal development was concerned; as thereafter
Buntstue's style and organ methods influenced him more
than any other composer. Buntstue was a kindred
spirit in his romanticism and his recklessness of polyphony

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and slow - and though Isaac Sebastian suffered in
afterwards ~~the~~ Brastadt is well worthy of being compared with
him -

Brastadt was not in consequence of Beck's information, such was
the natural anger of the Church Authorities at Brastadt
at his treating his duties there with such indifference -
And we are fortunate in having the particulars of his
interview with them when they took him to task. They
not only expressed their objections to his staying away
so long at Lüneburg. They also complained that he
played such strange harmonies in accompaniment
that he bewildered the congregation when they wanted
to join in the chorales - And that when they complained
that his voluntaries were too long he forthwith made
them too short - And finally they asked him why a
lady had been admitted to the Organ loft and to
make music there - and the outcome of it all was
that he left Brastadt in 1707 and became
organist of Mühlhausen, a place in the same
district - and another outcome seems to have been

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that he married the lady who is supposed to have been the
heroine of the *Byron* left. This was Maria Barbara the
daughter of his uncle Johann Michael who was organist of
Fulda, and a house in the neighbourhood. Of her there is
not much known, except that she was the mother of two of
the children of his sons Carl Friedemann and Philip Emmanuel.
Their life together only lasted till 1720 when she died suddenly -
His tenure of the *Byron* at Michelhausen was very short -
but not uneventful as it was there that he produced the first
important work on a large scale which remains to us in its original
form in which he wrote it. This was the *Pathetische*
Cantata "Gott ist mein König", which was produced for a
great civic function, the ~~the~~ yearly reconstruction of the civic
council of the town. It is very suggestive of the importance
which such town functions represented to ~~the~~ German people
of those days; as it is on a very big scale; with a
large orchestra, and by choruses and ~~and~~ solo voices which
required very efficient singers. It is large and imposing
even when compared with some of his later works of the
same kind; and shows more respect for the resources

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of the Robertson than many of his later works. It is very vigorous
and big and quite characteristic - but ~~he~~ has little of the
romantic and devotional poetry which characterise some of his
later works of the kind.

Another interesting piece of work which he undertook while
at Mülhausen but only completed after he left was the
reconstruction of the Organ. Such had got into a bad state,
and which the towns people evidently made up their mind
to do thoroughly. His scheme of reconstruction is especially
interesting as representing his view at the time of organ tone.
He naturally laid much stress on the pedal Organ, which
he worked to a very massive - He also gave it and
to a surprising taste for brilliancy of sound by the
predominance of mixtures and harmonic stops which
he recommended for the Choir Organ. But the most
surprising feature is that he recommended that a peal of
bells which belonged to the city should be attached to the
pedal Organ.

But before he had been at Mülhausen a year he received
a very ~~attractive~~ attractive invitation to become Court Organist and
Chamber Musician to the Duke of Saxe-Weimar at Weimar,
and to Weimar he moved in 1708. He remained

*End. of
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There for many years, I have lived my important years in my career.
The Duke, who was a man of fine character and devoted to music,
kept a Court Band which played the best German Music of the time,
as he was happily able to touch the other Music besides that as
concerns the more organist; and there were also many opportunities
for producing Cantatas; and those which he produced while at
Weimar have a special emotional character - Moreover he
took opportunity to put into practice what he had learnt from
listening to Reinken and Bachhude, and in appearance
with the best organ Music which had been produced up to that time;
and while he was at Weimar he produced much of the
Organ Music which has been most beloved by later generations.
and especially as the romantic Sonata and Fugue in D minor,
and the Prelude and brilliant Fugue in D major, which
is the delight of all organists who aspire to virtuosity;
and which also is notable for curious resemblance to a fine
fugue of Bachhude. - Two Cantatas specially stand out
as representing his Weimar phase and are "Gottes Zeit ist
die allerbeste Zeit" and "Ich hatte viel Bekümmernis"; and
are almost the best known ^{in this country} of all his vast number of Cantatas.
The first was instantly written for some funeral, and is



Unique score. 2 Flutes. 2 Viola da gambas
and basses & continuo.
~~Nothing about Viols. It includes Viola da gambas.~~
~~2 Flutes.~~

Note the dialogue between the Lord and Jesus
in Lutherzeit.

Into thy hands I yield my spirit.
This day shalt thou be with me
in Paradise.
And the Choral "Nicht Fried? und Fried?"
in father's edition.

The manner of his dealing with the French Structure form is
very significant of his habit of ~~later~~ enhancing everything
that he adopted from the practices and methods of his
predecessors. In this case he took the form just
as Bulli and Cambert had used it with the slow
introduction and Fugue which ~~are~~ its invariable constituents
and put a Chorus on top of it. That is in the
course of the slow movement he introduced the
Choral "Nun kommen wir Herden Heilend" for the
voices, and the fugue is given to the choir.
It is curious that a vast number of composers adopted
the same form including Mendelssohn and Schumann
and I cannot recall that any of them adopted
such a supremely effective addition of Chorus to it.

(10)

concerned with death as - mystery lighted up by the consolation
of comfort hope in Christ - such firmness of those days
had a curiously intimate personal significance - It is the most
tenderly poetic of all Bach's Cantatas and has the ~~sweetness~~ ^{humanity} of youth.
It was clearly in view of other special purpose of the Cantata that it was scored without Violins.
My first interest is in its manner & also full of tenderness and intense emotion.
It is more forcibly musical than many of the Cantatas of later
time, when he got into the habit of turning them out more
after him for Rural Church occasions and did not put so much
of his soul into them. They are intensely Lutheran in the best
sense - Deeply felt and emotional - such a Cantata
must belong to the year 1714 as the autograph score
in the Berlin Library is dated & - and thus shows the approach
of a more contemplative spirit. It is in a very high scale and
begins with an instrumental Overture in what is called the French
form - the same as then in Handel's Musical and Dramatic
and it contains long arias in Italian Opera form. It
his fame as a performer was spreading and it was in this year
that he went to Cassel to test the revived Organ there - which is
more generally known to the public than anything that concerns his
compositions, because he played to the Court Prince, and astonished
that worthy so much by the ability of his predelling that he took a ring off his finger presented to him.

Ohn Weinen (ambatos of unpotance

Wachet betet .

Himmel König ihr willkommen

Komm die süsse Todesstunde .

Herz und Mund

There is a curious coincidence about ~~some~~ ^{the} year which I feel is a
very interesting and suggestive, when in 1717 J.S.B. became possessed
of a copy of the French Musical of Descobert (and wrote his
name and the date in it. Now it is known that this earlier

organ works nearly all have the character of being written for
himself to play, and evidently with a brilliancy of spirit - But
just about the time he seemed to have given his mind to more
solid and simple organ parts; and it is difficult not to attribute
it to the influence of Descobert. He certainly wrote down very
dignified organ music in Descobert's style, and it is hardly necessary
to observe that they are not so popular as the earlier work.

It was at this time too that we learn that his fame as a player
on the domestic clavichord was beginning to grow as it was just ~~at~~
the end of the Whoman time in 1717 that the well known
story of the intended competition with the famous French composer
and performer on the Clavier at Evreux which did not come off.
What Bach was doing at Evreux is not known - but being true at the
same time as Mannheim it excited popular heads to put them in
competition - and Bach turned up, but Mannheim had taken his
departure earlier in the day; and the popular view was that he had run away.

There is a special flavour about many of Bach's early works -

- Warm & sunny -

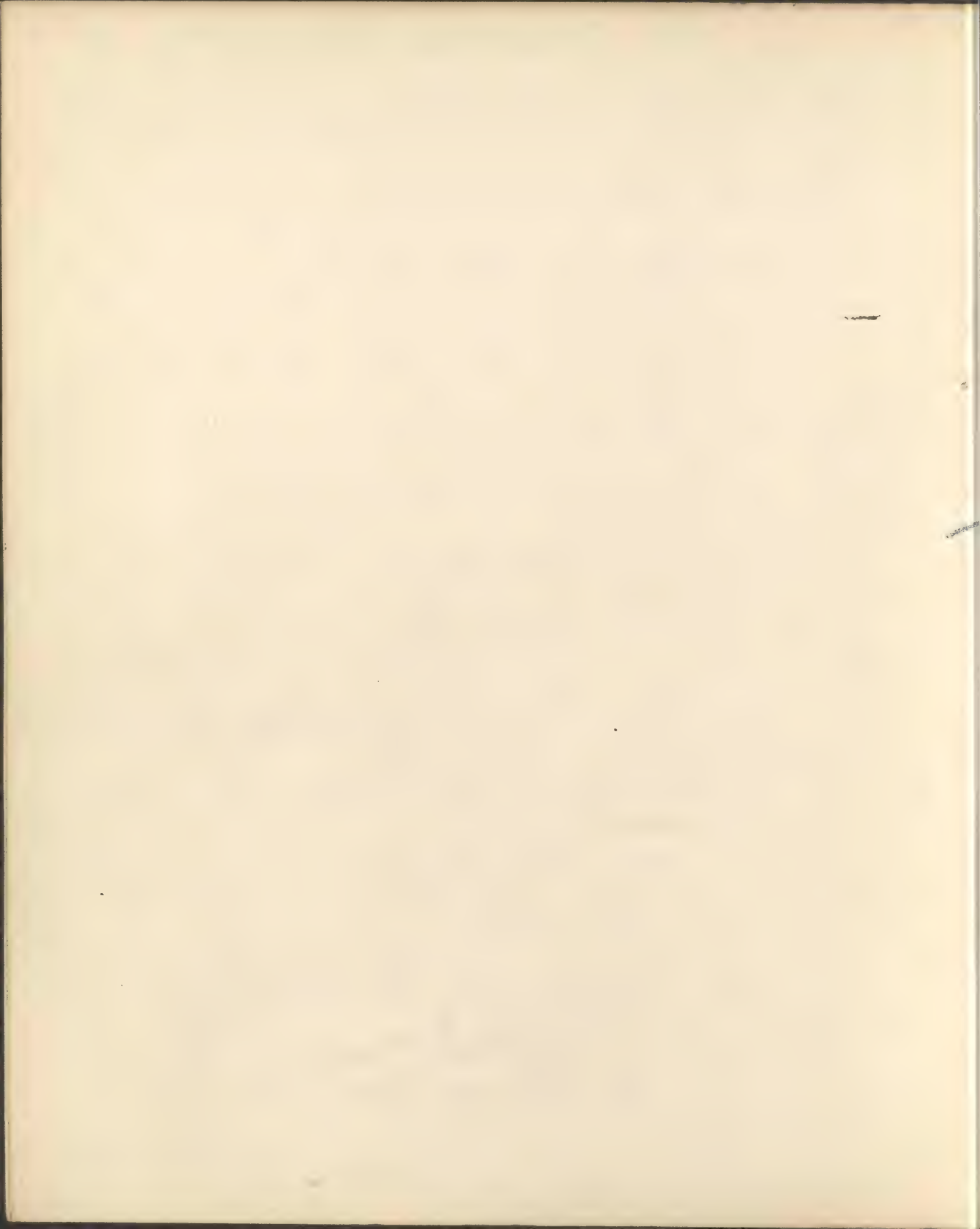
While H. B. was at Weimar he had several children. The eldest was a daughter Katharina Sophia born in 1708. Her eldest son was ~~Frederick~~ Friedrich born in 1710, and the most famous of all his sons Carl Philipp Emmanuel was born in 1714.

Maria Barbara, his first wife died in 1720 while he was at Gotha.

He married again in 1721 and in 1722 more of his second wife as you will presently observe.

Goldsmith

to Weimar time. Many of his most firmly established things were written there. They are in the best sense Romantic - and have a tenderness which ~~is~~ ^{springy} belongs to its youthful phase. He developed so much in other directions later that the intimate personal quality was overwhelmed. He took a step ~~back~~ in 1717 which drew him in a new direction. What the circumstances ^{were} of his leaving Weimar and going to Coethen has never been recorded. We know no more than the fact that in the latter part of that year he entered the service of the Duke of Coethen who seems to have been an enthusiast for similar instrumental music - Bach became Director of the Chamber Music at the Court - Church Music seems to have been in the background - but Bach did not altogether sever his connection with it. For ^{education} ~~one~~ ^{the} most tender and beautiful little works ^{appear to have been brought up to its existing condition in the Coethen time -} That is the education of movements based on chorales called the Orgelbüchlein, which always suggests to my mind the continuance of the Weimar mood like a gentle influence persisting when his mind was being drawn away. It is the link between the Weimar period and the Coethen period. Towards secular instrumental music ^{in Coethen seems to have spread over just passing the Coethen period from 1717 to 1723. and} ~~it~~ ^{he} ~~may~~ ^{he} ~~have~~ ^{may} ~~written~~ ^{written} a great part of it at Weimar. But when he settled down into the special strain of Musical life of Coethen he ~~2~~ concentrated most of his attention on new branches of art.



.3

The Caethoven time is decisively significant of Bach's habit of
~~The various periods of Bach's life are significantly marked out, by his~~
making use of his ~~habits~~ ^{years} with practical recognition of his opportunities.
So ~~the Caethoven time~~ ^{as it is} is specially identified with secular ^{instrumental} Music.
And a large number of his most notable works of this kind
belong to this phase.

The ~~two~~ first which attracts our attention ~~are~~ ^{is} also very interesting
for ~~there~~ the light ^{it} throws on his domestic life. The first
in order of time was the little Clavier Buch for Friedemann
Bach, which was the collection of pieces and studies which he
got together in 1720 for his eldest son then aged 9. The
book is on a small scale, but it is of supreme interest
as it throws light on Bach's feelings about education - and
it also supplies information about technical matters, such
as the execution of ornaments, phrasing, part playing and
even fingering, of which latter there are two enlightening
little examples completely fingered by J.S.B. himself.
It is also ~~amusing~~ pleasant to recognize evidence of his views on education;
of which the shortest that can be said is that he merges the
useful with the enjoyable - reduces the purely mechanical to
the smallest possible limits. His instructions in part playing and
part playing are communicated in moments such as the pupil

Order here

1. Friedman's book -

2. The ... of ...

3. The ... of ...

4. The book of Anna Magdalena

It is worthy of note that the book for Friedman was at ...
in the same year that Bach lost his first wife - as she died in May 1720 -
whether it was written before or after is uncertain. I have ...
He married again in 1721 Anna Magdalena daughter of ...

Contraband of Missions -
who was evidently a very
conformable wife, as in the
lineation to observe

The Brandenburg Concertos
should come in here -
Sept 18

It was - the little piece of
1720 that he wrote to
Honoring ...

in the ... of
St. Katherina Church
See next page

can enjoy as music while learning. A very contrast to the requirement
of the majority of modern studies - as illustrated by Gung. He can
hardly imagine that a thing for technical purposes should should
not be interesting as works of art. His Invention and Performance for
the Clavier in two and three parts are examples of some of the
highest artistic quality. And it puts the final check on the
argument that a good ~~sample~~ of the Preludes & Fugues of the
unrivalled "orgel" in their earliest form in Bachmanns Book,
and also movements which were also included in a collection of Inventions
and Fugues -

Then we have the charming proof of the sympathetic fellowship of John
Sebastian and his second wife in the Clavier Buchlein for her which
has the title page "Clavier Buchlein for Anna Magdalena Bach",
Anno 1722" - and inside is written in Bach's own hand

"Anti Calvinismus und Christen-Siele item Anti melancholien."

Anti Calvinism & School of Christum & Anti melancholy.
It contains a large number of little movements for Anna Magdalena
which - and several of them were afterwards embodied in the
French - suite - and are indeed happily described as anti melancholy.

To say in passing and pious little movements.
There is a second collection of works for Anna Magdalena which
has the date 1725 on the binding together with her initials. It
contains several more of the French Suites, two of the



also - wrong order -
 have a letter come
 after some time
 back
 must after that

W. H. H. H.

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Partitas which he afterwards published himself and several other little detached pieces; and also some songs, one of which is in praise of Johann, and another is a lovely little song addressed by some Mayekahn herself, the words themselves probably being by John Sebastian himself. It is altogether a lovely little memorial of the tender relations between the composer and his wife. But as a matter of fact we are taking it rather out of its order, as the collection was made soon after he had left Coethen - ~~1741~~ ¹⁷⁴² - and we must step back again

for an interesting incident which took place in the year that in Coethen the collection for his little son Friedemann. We gather that he must have kept in touch with Organ Playing as it was after he had been 3 years at Coethen that he went to Lüneburg to play on the Organ in the Church of St. Katharine, where our old friend Reincken was Organist, whom Bach had trudged ³⁰ miles to hear when he was in the Choir at Lüneburg. It was evidently looked upon as a great event, as Reincken himself and many notabilities of the town attended to hear him - and among other things he extemporized a Choral Prelude on the words 'By the waters of Babylon' which very much impressed old Reincken, & what he said ~~was~~ is suggestive - for his remark was he thought that form of art was dead, but that it yet lived

Follow on

~~The Parliamentary
Committee might be asked
before the Committee
close
see page 18~~

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in J.S.B. This being ~~notable~~ because it is through J.S.B. that we come to know that beautiful form of art, and we regard most of the examples which we know of before his time as being immature and unimpressive. It was essentially J.S.B. who raised the form to its perfection.

It seems that ^{on one occasion} in course of his life was very nearly being deflected as he entered for the Organistship of the Church of St James at Hamburg which had become vacant - But just at the time he should have attended and performed on the Organ his master the ^{Organist} ~~Miner~~ wanted him ~~for something~~ and he could not go - was ~~not~~ disappointed.

The most important work which glorifies the time when he was at Goethen was the first half of the collection of the Preludes and Fugues in all Keys which he brought together in 1722 under the name of the Welltemperate Clavier, or what we should call the Equal tempered Clavier. This is without doubt one of the most important works in the history of Music, on account of the vast amount of artistic delight it has given to ^{an infinite number of} Musicians of the highest intelligence its influence on style, and its musical quality and ^{as being} the decisive evidence of Bach's conviction that what is called 'equal temperament' had become a necessity.

If a series of fifths is tuned up each perfect
 a note slightly higher than the ostensible note
 would be arrived at when the same note
 as the starting point is arrived at.
 So each 5th had to be tuned a little flat.
 Just Pythagorean third which was arrived
 at by tuning 3 perfect fifths is considerably
 sharper than what we may call the
 true third; the ratio of vibrations of
 such notes is in the ratio of 4 to 5.

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The ~~the~~ conflict of opinion on the subject of tuning arises out of the
to any mystery that is a series of fifths is ~~to be~~ perfectly tuned
till the corresponding note ^{to the starting note} appears to be reached it will prove
to be out of tune; and as we obviously cannot put up with an
octave which is out of tune the perfect fifths have to be made a little
out of tune to make the octave come right. The immediate effect of
tuning the fifths perfectly was to make extreme keys badly out of
tune in proportion to the number of accidentals. Roughly speaking they
got worse and worse the more sharps and flats they had. -
This did not matter in the good days of pure choral music, for
there was hardly any modulation; and very few accidentals. But
when instrumental music came to the fore freedom in modulation
to the utmost limits of the scale became a necessity. There were
some dauntless eared people who preferred to be incapable of
enduring the tempered scale and opposed its adoption. In this
country the opposition went on well into the last century - and
without doubt there were lots of organs tuned with perfect fifths in
Bach's time that must have been excruciating when you got on
as far as \sharp major or \flat major. John Sebastian evidently made
up his mind about it, and this extremely wonderful collection
made him the foremost champion of equal temperament.



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714.
Transfer to

It seems likely that the several movements were composed at various times. I have pointed out to you that a lot of the Preludes make their appearance in the collection of pieces made for Anna Magdalena Bach without the Dignus. There are prelude and Dignus which seem to have been written together. But we have no actual evidence. The consistency of his style and his perfect musical judgment ensured that the pairs were convincingly matched, and with that small caveat at present is music or content. You must keep it in mind that this was only a first instrument of the work we have known in this country as "The Forty eight". It is unlikely that at that time Bach had any idea of making up that number, and for many years it remained "Twenty four". It was not till many years later, when he was at Leipzig, that he added the second "Twenty four" - and they are in many ways significant of the development of his mind in the course of those years.

h. p. 21

As I have said Bach in the former time was concerned officially with secular instrumental music, and the natural result of this was his devoting himself to compositions for stringed instruments and works for Robusta - such as it was in those days. Indeed nearly all his finest instrumental

The Brandenburg Concertos were probably written
during the time between Bach's first wife's death
and his second marriage - his second
wife ~~was~~ Anna Magdalena Wülcken was
daughter of the Court trumpeter of Weismar.



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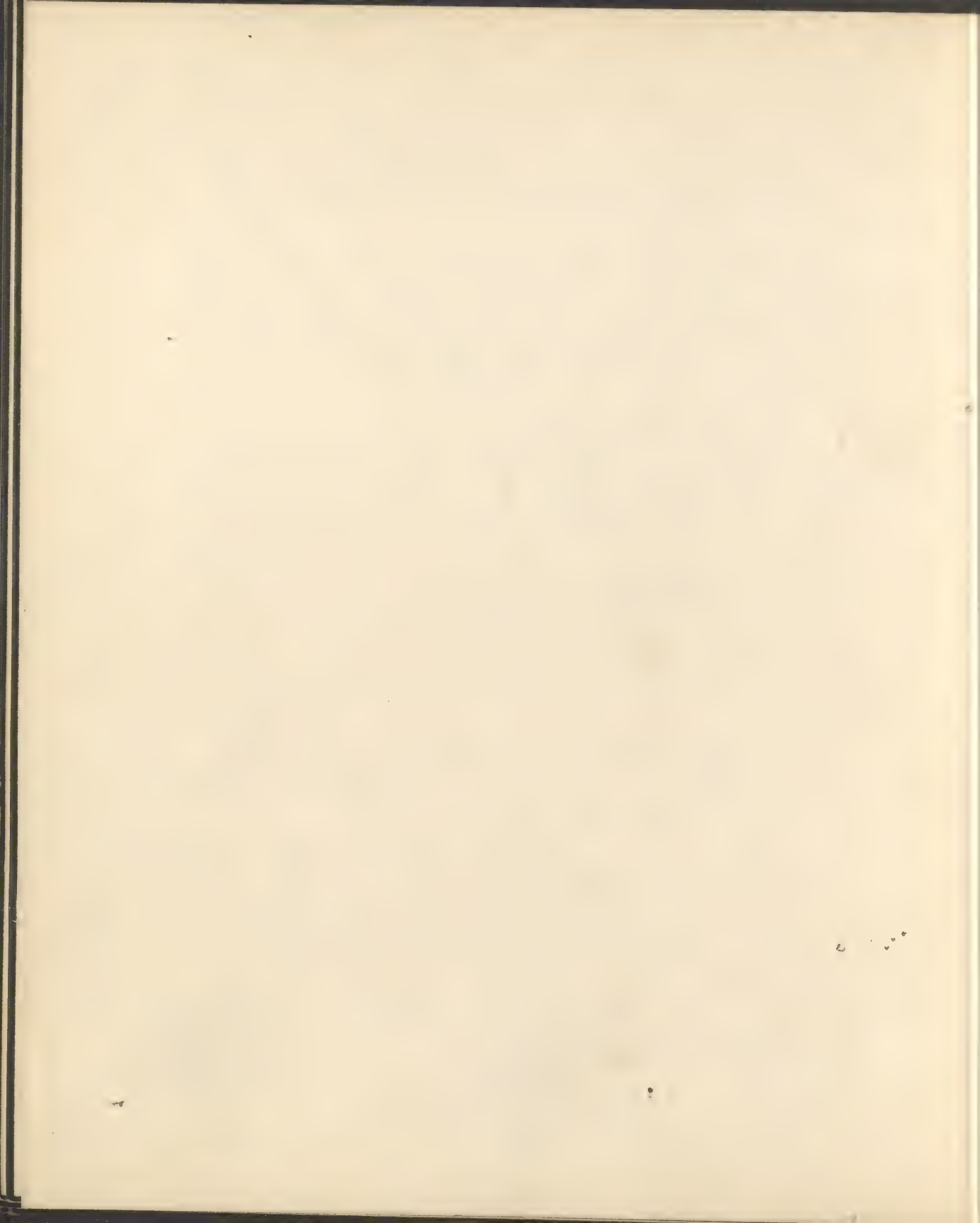
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(19)

Concertos being at this time - among the finest (which have only been resubstituted in quite recent years) are the works known as the in Brandenburg Concertos. The history of their composition was that Bach had come into contact with a certain Markgraf of Brandenburg who was an enthusiast for music and was making a collection of instrumental Concertos by living composers and had the sense to invite Bach to write some for him. With the result that Bach made his first adventure into secular ^{instrumental} music on a large scale, and immediately surpassed anything that had been done in the world in that field. He completed them in March 1721 and sent them to the Markgraf who was in Berlin. We do not know whether they were ever played in Bach's lifetime - as far as we know they remained quite unknown! When the Markgraf died his collection was sold and Bach's Concertos were not considered even worth identifying with were sold in a lump with a lot of other which were considered to be of no consequence or interest whatever. Some fortunate person discovered their value when they had been lying unknown for quite 150 years, and since that time they have been a perpetual source of delight to small and great at Orchestral Concerts. Bach's Orchestral Concertos were different from what we mean by Concertos ~~now~~ nowadays. We always think of Concertos



as works for solo instruments with orchestral accompaniment. The original
idea of a Concerto was a work for Orchestra of similar scope to
our modern Symphonies. Sometimes they had solo instruments in them
but not necessarily so. Corelli's ~~Concertos~~ Concerto grosso had three solo
stringed instruments and an ordinary band of strings; but the
solo instruments are not at all prominent. The object seems to be
only to obtain the effect of different masses of tone. Among the
most famous Concertos before Bach's time were those of Vivaldi; and
they too have solos in them, but the object was not to show off the
solo but to obtain effects of contrast. Bach had arranged
these Concertos of Vivaldi's for Clavier very wisely with the view
of getting in touch with the form of art before writing the
Brandenburg Concertos. It seems likely that the particular
form was the result of ~~rich magnates~~ in consultation of the private
bands of rich magnates, who kept a few ready efficient players
and several hacks who performed domestic duties as well as
assisting in a humble way in the private band - and that
the solo passages were to give opportunities to the expert players.
Bach ~~extended~~ the idea of using chords in a remarkable fashion:
as he wrote each of the six Concertos for different groups of instruments.
One having harpsichord, lute and violin with strings, and another
having ^{two violins} flute, harpsichord and trumpet, another for harpsichord, violin and

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Another, ~~the~~ perhaps the first, is for 2 Violins & Violas 3 parts &
Flute Solo of and then a few Basses, two Violoncellos,
Violoncello and Double Bass - ~~he~~ ^{he} expected a different scheme
of colour and ^{as manuscript} style in each work. I think it likely he had
no particular musical establishment in view, but merely combined
various instruments, which might be available of capital for, with a purely
aesthetic intention. The quantitation in the direction of the modern
concerto is shown by the many passages of specially brilliant or
~~prominent~~ ^{prominent} character for the various solo instruments which occur in
them; especially in that which has a Flauto for one of the solo instruments.
The Brandenburg Concertos were the only instrumental compositions
he produced on these lines. He did write also Concertos
which are more in accord with the modern conception - as
for instance the violin Concertos which were probably written
at ~~part~~ ^{part}, and also Concertos ~~with~~ for one or more Flutes
with accompaniment.

People had hardly begun to think of Orchestral Symphonies as yet. They had
to develop on the basis of the ~~symphonies~~ ^{symphonies} which served as overtures
to Early Italian Operas. The ~~principal~~ ^{bright} form of Orchestral Music
was the Suite; just as it was for Chamber Music; and the
plan of the form was much the same. It is curious that
it was mainly an ^{extension} ~~development~~ of the introductory instrumental
portion of the French Opera, just as the Symphony was



the expansion of the Helian Volume. So the suite consisted 22
of the Overture proper with massive slow movement and fugue
like that to Handel's Purcell and Gluck last Judgment about —
and then two of movements were followed by vocal dance movements.

Bach wrote 4 such works. ~~And~~ for Cochetron on a very large
scale. And they are all considered to have been ~~not~~ written
at Caithness. He certainly had opportunities to hear them there,
and as he always addressed himself to composition with vision
an opportunity or an occasion in view ~~that~~ it seems likely to have
been the case. ~~One of them~~ The third of them, in D major is
one of the best known of his instrumental compositions, and it
is the finest in the whole. They are always spoken of as
Suites. Bach himself undoubtedly called them Suites.

They are very different ~~from~~ in character and effect from our modern
symphonies — as ~~the two~~ ^{the two} most extensive movements are essentially
symphonic — One the largest of all the movements being a fugue
~~produces~~ an essentially different effect from the effect
produced by the first movement, a work in concrete form.
It is at once more elastic and more full of detailed texture;
~~and the~~ ~~and the~~ and the treatment of the instruments
is also conspicuously different. Modern orchestration was really

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progressively beginning - The system ^{was} based on lines with
measures - And the chords were distributed in lines, still keeping
the effect of choral traditions, which were only being slowly transformed
by the influence of ~~technical~~ instrumental technique into lively and
highly rhythmic passages - Before the mass showing of modern
Orchestration could be achieved the art had to go through the
experience of the Classical forms with their extreme reliance
on the opposition of Minor and Dominant as a basis of design -

Back in the course of his lifetime penetrated in its duration and
showed its influence - but so far in much of his Orchestral Music
we feel the influence of the Organ -

And this is the case even with some of the works he wrote for
Violin alone ^{at this time} in which he endeavored to suggest by harmonies

by means of double stopping -

Yet another group which he produced at a later time was that of the
Sonatas for Violin and Clavier - In these he mainly
followed Italian models though he infused a great deal
more character and variety of effect than the Italians
were capable of - It is ~~worth~~ ^{worth} saying that they show
his susceptibility in that one does find more of the
Italian manner in cases where Italian types were his models
than in other branches. It has been pointed out the Italians
had taken the lead in composition for the Violin; and

Zaccaria 1640 - 1678
 F.B. Zaccaria 1674 - 1692
 Zaccaria 1653 - 1713
 F. Zaccaria 1657 - 1716
 Zaccaria 1692 - 1770
 Zaccaria 1698 - 1764
 Zaccaria 1644 - 1704

The date of Zaccaria's birth seems not to be known
 It seems to have been before Bach's
 He died in 1743 -

The Choral work for solo voices
 which stand completely alone for scope and effect
 consist of 3 Sonatas and 3 Partitas after nature -
 The famous Chaconne which is one of
 the greatest tests of the power of a violinist
 in existence is in the 2nd Partita.

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they had produced an enormous quantity & Sonatas of very excellent quality. They made quite a quantity of it, and afforded Schenckebach a very good foundation to build upon. They had got into rather conventional sets - But JPB lifted the particular form out of the sets to its highest possible standard; and there is nothing of the kind given a more satisfying than the Sonatas in B minor which stands first of the collection.

The sum of his expansion under the secular instrumental influence at Gothenburg is very remarkable. He turned his mind to Instrumental Concertos, Suites, Solos, Violin Sonatas, Sonatas for Violin & Clavier, Clavier Preludes and Fugues, Clavier Suites. He was almost the sole field of secular instrumental music in the Roon which he loved; and in every case he produced work which was far and away finer than anything which had been ~~produced~~ produced in the work in all the respective branches. In 1722 our old friend Johann Kuhnau, cantor of St Thomas school at Leipzig died. At that time Bach was impressed with the idea that his master the Prince of Anhalt Gothenburg was losing his interest in music owing to his having married a lady who did not care much about it; and after a good deal of hesitation he made up his mind to go in for the post at Leipzig. He went in February 1723 to his own manuscript of his passion and was appointed in May of that year.

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The part of his life which was spent at Leipzig as Cantor of the
the longest of all the periods into which his life was clearly divided. He was
Thomas Schuele was ~~not very long~~ from 1723 to 1750 -
but in twenty seven ~~years~~ ^{years} in all ~~the~~ ^{and} the output of that time was gigantic.
It was the consummation of all his previous activities in
the line of ~~the~~ music for the Church and for the Organ and for the
Choir; and even secular Cantatas - but as far as we can tell
little of anything in the line of his secular compositions for strings
or Orchestra. He had completed his output in those directions at Leipzig.
His work centralized as before round his opportunities
he had to be incessantly providing Cantatas for various Sunday
and Festivals of the Church - and it is a wonder he found
time for anything else - Moreover he had many worries.
The Cantors duties were peculiar. The famous St Thomas school
was a Charity School which
taught mainly for the purpose of providing singers for the
Principal Church Musical functions ^{in Leipzig} and it provided also for their
general education - and J. B. was called upon by the
regulations of the establishment to give lessons in elementary
Latin as well as teaching the Choir their music - He
accepted the duty with the assistance of a Prefect. There are
many indications that the boys were a great trial to him.
The school had got into a bad state. Many were Kuhnau's complaints. - The boys
~~they~~ are said to have been a very noisy lot and when

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He memorialized the Town Council in 1780. He said the number of
persons appointed for the Church Music was 8. Four town papers (2 Huntington
and 2 Trumpets)
were called Violinists and one apprentice - and they were
not in such practice as they ought to be. and that for
making any kind of decent performance the ~~and~~ ~~needed~~
needed to be augmented by some more Violins, 2 Violas,
2 Violoncellos, 1 D Bass and two Flutes.

See also p 192

The taste for a mixed kind of Music had grown
in Leipzig shortly before Bach came there. It was a
great centre of culture and had an Opera house since 1693
when the taste for Italian Music was encouraged. And
the Italian style was also insinuated for a time into
Church Music. From such circumstances it is not surprising
that when he assumed the composition of Cantatas, after the style
of Giovanni Battista he should have adopted for a time a more complicated air.

Back came into authority the discipline had become very lax and the boys out of hand. It is sometimes inferred that he was not well fitted to deal with such 'little litters'. His very industry. He also had great difficulties with the little Orchestra, which was supposed to be available for all the larger Church functions. ~~It was~~ In the light of the records that remain - mainly his complaints - it is a marvel how they managed to deal with the accompaniment of his Cantatas, and larger Sacred compositions. From his duties were considerably mixed - he had to preside generally over the Music, which was on a liberal scale both at St Thomas's Church and at the Church of St Nicholas. It included the performance every Sunday of a Cantata and a Motet at the Churches alternately - and he had to direct the Music at all the special occasions such as weddings and funerals, and a good deal of his potential income depended on them. - ^{trial piece is to be made,}

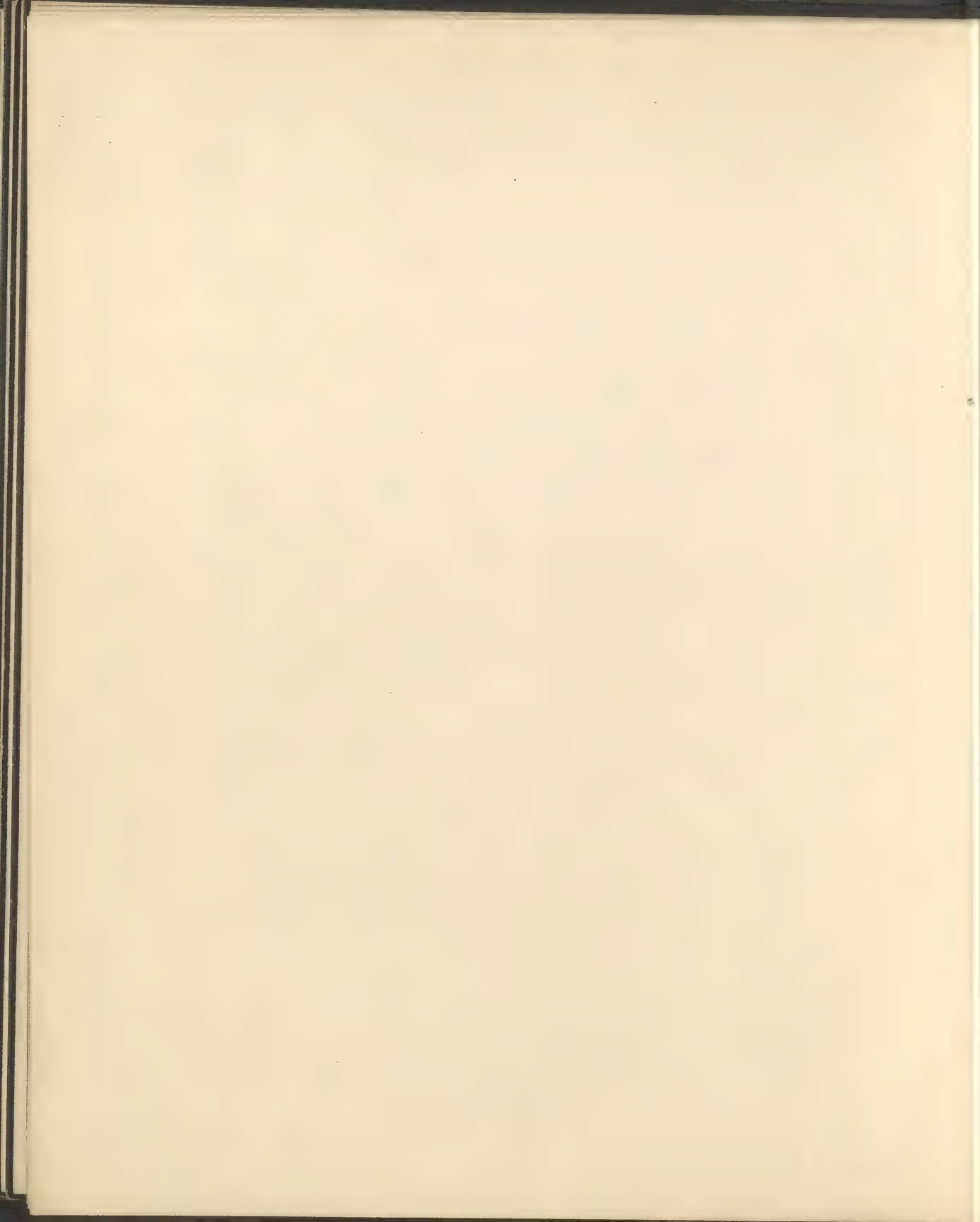
When he arrived at Leipzig he composed a Cantata for his ~~first~~ ^{name of it being "Jesus took with him the 12 disciples" and this was performed on Dec. 7. 1723} ~~the name of it being "Jesus took with him the 12 disciples" and this was performed on Dec. 7. 1723~~ ^{and then he} ~~and then he~~ ^{more soon have some to work on a} ~~then in actual first appearance as appointed Master was on the first Sunday after Trinity, May 30 - for that~~ ^{books of historical documents, as the great Magnificat} ~~also he had to produce a new Cantata, that is to say the one "Die Glenden sollen sein". They with have~~ ^{in the Church is one of the more famous of his works, was} ~~a composition in~~ ^{and are not conspicuously devotional or metric. There were many more Cantatas} ~~produced in the very first year 1723.~~ ^{And before the end of the year the great Magnificat} ~~It was one of the very few works in which Bach set~~

It is known that the only instrumental movement
based on a March in all the Cantatas (as far as is ascertainable)
is in the "Elendler Hill" scene.

At the first performance four purely extraneous
movements were introduced which referred to the
legend of the babe in the manger tended by
his mother - which movements were probably sung
by choristers in a separate setting with reference
to some quasi theatrical ~~facts~~ business which was
traditional, and brought home the story of the worshippers.
e.g. - rocking of a baby - which is said to
have gone on till 1722. Though as you will
know it induces confusion of mind, as the
babe was always said to have been in a manger;
which does not work.

Latin words, and as much of the effect of his setting of German words was the result of his very keen sense of the relation of language to music and his exquisite feeling of word to music, this had a good deal of ~~specific~~ ^{work} influence on the Musical character of this ~~Magnificat~~ ^{Musical}. He was so susceptible to such influences that the ^{Musical} character of that work is a good deal more Italian than usual with him in Choral works. It had again the effect of making his style more composition. The history of his setting Latin was that ~~in~~ ⁱⁿ certain portions of the Reformed service ~~the~~ Latin was still retained. The Magnificat is splendidly big and ^{vigorous and} strong but as music in it the sensitive romance and sentiment of the best of his Cantatas. In comparison with them it is rather dry and matter of fact. It is not so essentially / over tender and human like Sebastian - and he entirely overlooks the fact that it is the song of a woman. There is hardly any femininity in it. He treats it to humanity as a whole, and makes it their song.

It is no use to try to follow his outpouring of Cantatas. He was producing new ones incessantly at the time when he produced the Magnificat. There was one in the November preceding



that Christmas, and another by one 'Lust dem Herrn' for New Years day
1724, another schon lieber Gott for January 2, Sie werden aus Loba for
January 6, Mein liebster Jesus for January 9, and Jesus schlaft for
Jan 17 30. When we remember that he had not only written the scores
and copy the parts and also to teach them to his Choir and rehearse
them with a very indifferent lot of performers we can only wonder speechlessly
how it was done. There are beautiful things in all of them and
always proof of his devotional feeling. But we have not time to
consider them in detail.

consider them as actors. This same year 1724 is also in all probability the date of his first Passion - that of St John. So it will be as well to consider that interesting form of art. It had been customary in the Roman Church for centuries to bring home to worshippers the recitation of the story of Christ by simple theatrical devices. They had what they called Mystery Plays, ^{and Miracle Plays} and even Oratorios which included dancing and acting. But they made special point of it in Passion week. And the Reformed Church in Germany followed their lead as they did in many other respects in the range of Church services. The main principle was to distribute the dialogue between different members of the ~~the~~ choir and clergy - The narrative portion was allotted to one singer, and the parts of Peter and Pilate and Jesus and any other participants in the story to other singers; and the ^{any} ^{such as the Jews, or disciples} ~~part~~ which people took was allotted to the ~~front~~ ^{back} the Durbel or crowd. This gave a sort of sense of reality to the performance - and this in time

The Scheme of Passions adopted by Bach and Handel
were not directly descended from the Strict type —
except in so far as the principle of distributing the
personalties to different singers.

It was the sparing out of the scheme by Anon
and Ariss, and Chorale which
made the later form distinctive from
the earlier.

(29)

was expanded by a beautiful and touching device; which was to introduce an imaginary character which sang commentaries on the most prominent incidents of the story, and thereby caused the worshippers to dwell on them and become more deeply imbued with the meaning of the story in all its details. This feature of the Passion form does not appear in the early ~~form~~ examples of the form, but was one of the most interesting features which presented itself as it developed from very simple outlines up to the magnificent wealth of ~~var~~ components which is manifested in Bach's great works of the kind.

I have told you a couple of terms ago about the Passions of Schütz, which are the most interesting before Bach. They are very ^{and simple} slender - the narratives part being given by the Evangelist in an ecclesiastical kind of monotone with short inflections at the end of the sentences accompanied by a single keyed instrument without any detail. The other singers have slightly more free passages of melodious recitation accompanied by chords, and there are a few short passages of Chorus for the Cornets, and a slightly more extensive chorus at beginning and end with general doctrinal statements to round the whole into completeness. In these works there were no Chorales. But as time went on there were also introduced to give the congregation opportunity to join in the performance and to intensify yet more than dwelling on the salient incidents. Handel had written two Passions before Bach came on the scene and they both of them have the same features as Bach's Passions. The first was my likely written in 1704, and is peculiarly interesting as representing Handel before he was subjected to Italian influences.

One feature especially distinguishes Handel's *Reveries* from Bach's *Pavane* is that it begins with an Overture in the French form, with slow movement and *Adagio*. and an interesting point is that the *Adagio* is mainly the same as an *Organ* *Adagio* in B^b which is one of a set of 6 which are familiar to Organists - ~~and, I think, came slightly later in~~
~~Handel's life~~ the MS of which is dated 1720 on the
 copy in the King's Library - It was first published
 in 1735 -

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It is more doctrinal and tender than his later ^{sacred} works - except perhaps the
 Messiah - and has a much more naturally German ring. There are no
 chorales in it, but there ~~are~~ is the soloist that comments on the principal incidents, and the short dramatic choruses.
 He wrote another in 1717 after he had been to Italy and also to
 England, and in this case he set a libretto which is known as the
 Brocken Passion which had also been set by Krieger in 1712.
 And both these Passions are in the form I have described to you. In
 Brocken Passion the Commentatory Solos are given to the Daughter of
 Zion and a Believing Soul, and there are ^{a few} chorales - ~~but~~ it -
 the choruses of the Jews and disciples are short and incisive just like Bach's.
~~of these in Bach's Passions~~ But Bach brought to him a deeper doctrinal sense
 and simplicity of the form had been completed before Bach came
 on the scene. But Bach brought to him a deeper doctrinal sense
 than anyone before him, and a richer capacity of expression;
 and in the end he ~~so completely~~ ~~the highest~~ reached such a
 point of attainment in his last great Passion, that, according to
 St. Matthew, that none has ever attempted to rival it since.
 The St. John Passion is above a fruit of all his previous work
 in his Contraltos, and a preliminary to the greatest of all Passions,
 St. Matthew. There is one strange connection between them, as
 the Johannine Passion originally began with the deeply pathetic
 Chorus "O Mensch bewein" which was afterwards transferred
 to the Matthew Passion - where it stands at the end of the
 first part. Bach probably found that it was too mystical
 and meditative for a first chorus, and replaced it with

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Handel's *Brother's* *Passion* ends similarly with a great
 chorus 'Sleep well' - So Bach was at the
mountain of this divine.

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The Chorus which now takes its place; which is more decisive and clear in structure and more massive. As illustrating the continuity of the individual Bach it is to be desired that the transposed Chorus is one of the most beautiful and touching things in the Mattheus Passion, and is carried out with a wealth of texture such as he rarely surpassed anywhere.

The Chorus with which he replaced it is not nearly so interesting. It serves its purpose as an introduction where the intimate beauties of the other Chorus would have been thrown away. One cannot help thinking that Bach felt the worshippers would need to be worked up ^{a good deal} ~~to the point~~ before they would be fit to take in such a wonderful piece of work as 'O Mensch bewein'.

Apart from this the story pursues its course. The evangelist tells the story of the Passion, and very soon the Jews come in with fierce short bursts of Chorus and the commenting Schol, making the worshippers wait and think of the meaning and they themselves make their answering comments in the ~~Passion~~ well loved Chorales which Bach harmonized with such exquisite subtlety. Every sort of device which devotion could suggest is brought in to help the worshippers to dwell upon every moment of the story. For instance when the story approaches the tragic consummation and the Evangelist tells of the episode of Golgotha, the ~~own~~ commenting Schol invites the listening soul to come to Golgotha, and the Chorus, representing the worshippers say 'Whither whither' and the solo voice ^{And finally the worshippers bid farewell to Jesus - 'Chorus & voice' Rest well.} ~~is on to Golgotha and of the rest of the perfect forms of such~~ with loving tenderness; which illustrates the characteristic ~~phase of that particular form of Protestantism~~ phase of that particular form of Protestantism in emphasizing the humanity of Christ.

The Queen was specially revered by the Protestant population
 of Saxony because when her absurd husband became
 a Roman Catholic ^{in 1807} in order to be eligible to be elected
 King of Poland - she did not follow him but continued
 to be a Protestant - & retired into seclusion.

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After the Johannes Passion followed a *Wassermann* Cantata - one of those which we often do at College is 'Christ lag in Todesbanden' which was supposed to have been first sung at Easter in 1724 - If that was so it must have been in close proximity to the Johannes Passion. It is severe and splendid.

It is probable that one of the finest of the later Cantatas may very likely have been written about this time - This is 'Wenn ich in Gottes Hand', the first Chorus of which Bach afterwards transferred to the B minor Mass, in which as the Crucifixion it figures as one of the most impressive movements. Another important Cantata of this time was 'Nun wir die Wölfe' - Another 'Schneeweiss' and 'Schneeweiß' is very deeply felt, and is again notable because Bach transferred the first Chorus to the B minor Mass, where it appears as the 'Lied des Hirsches' and fits the words with astonishing perfection.

The most important of the Cantatas of this period of Bach's life is the great *Tränen* Ode which he wrote in honour of Anna Christina Elisabethine wife of the ~~Prussian~~ *Prussian* ~~King~~ *King* of Prussia who died in 1727 - The funeral ceremony was on Oct 17 and for it Bach wrote this very noble work, which is on a larger scale than the average of his Cantatas - It is said that he used many of the movements in it in his *St. Mark* Passion, which has been lost.

Then in 1729 we come to the great *Matthias* Passion which is a work of grandeur and pathos which puts it among the greatest achievements of art of all time. Bach had even expanded himself a great deal since he wrote the Johannes Passion in 1724, and it must be admitted that it reaches a much higher pitch of interest and design. It has the same features of the recitation of the Gospel story by the Evangelist, and the distribution of the various characters to various voices, and

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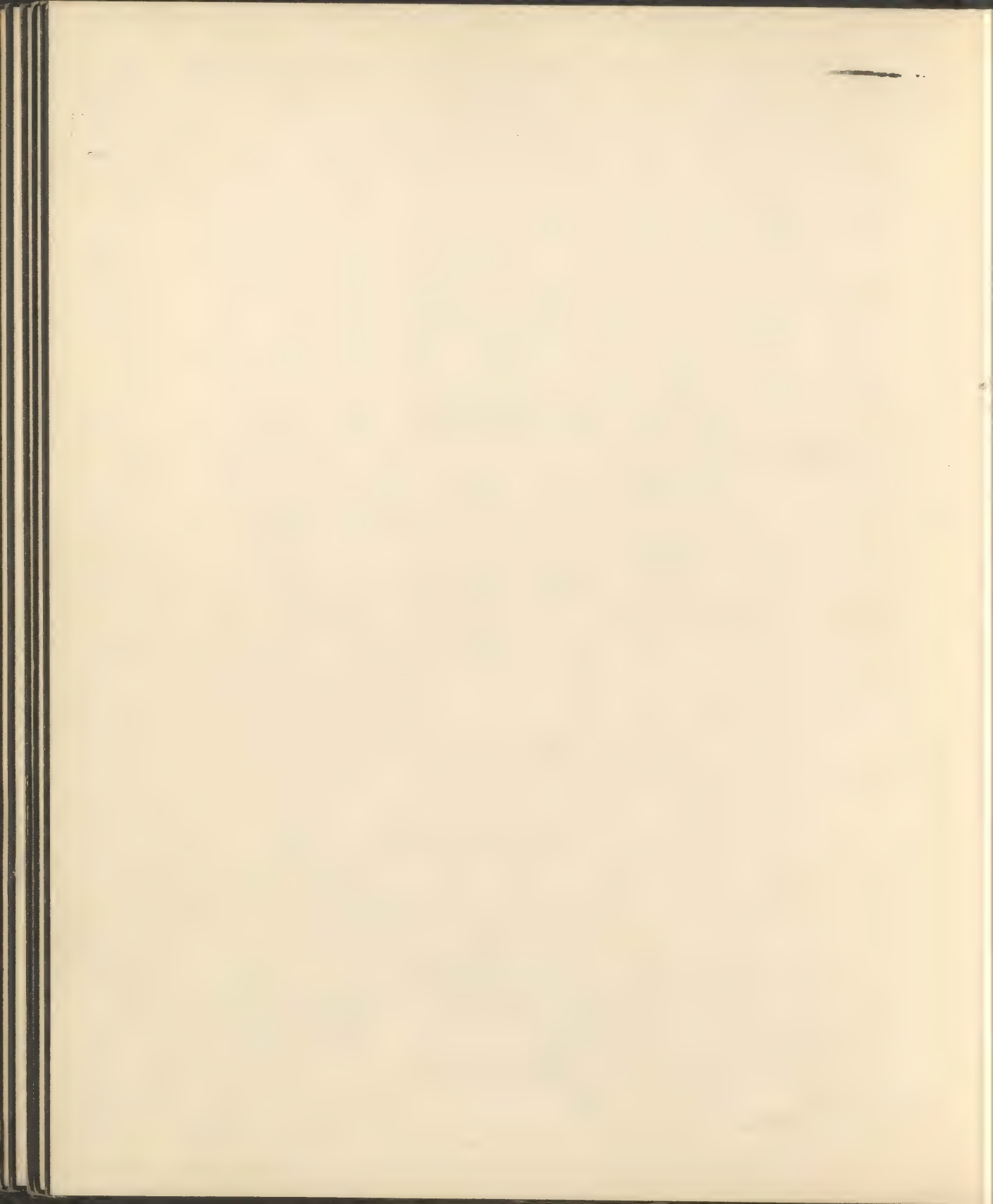
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the commenting solo, and the vehemently realistic short choruses of the
 Jews, and most prominent of all the Choral which come in
 constantly in connection with each salient episode - and the great
 choruses which serve as starting and ending points - The first
 being on an enormous scale and preparing the mood of the worshippers
 for what is to come, and the poignant ~~et~~ chorus which concludes
 the first part, which was transferred from the Shamus Passion,
 and the ~~last~~ noble and tender ^{final} chorus which bids Jesus farewell
 with the words "Saghe Dakh" - in similar sense to the final Chorus
 of Handels Rother Passion and his own Shamus Passion.
 The intense devotionism of the whole is vivid at every moment,
 even in his use of his instruments when he intensifies the feeling
 by their tone qualities - And it is all essentially Deutsche
 in its phraseology and its mystical fervour. It is true he often
 uses the Italian form of the Aria; as in the wonderful "Erbarme
 mich mein Gott" which follows the account of Peters weakness when
 challenged as one of the disciples. ~~The impression being that the~~
~~composer transfers the features to themselves and cannot then see~~
~~the completeness with which he has got away from the Italian style, for nothing could be more thorough~~
~~in its transformation. But he has in this time so thoroughly transformed the~~
~~Italian style that hardly any trace of the conventional Italian form~~
~~is left by the subtle suggestion of the deepest devotionism.~~
~~is too principled.~~ In every case in particular attitude of mind



~~preponderates~~ - He always builds on the solid ground water which had been worked out by his predecessors and makes it his own by the way he infuses life into it by the intensity of his own personality. He even accepts the general scheme of the Passion form as we find it shown in Handel's examples. It had evidently become by Bach's time an accepted type - many minds had dwelt on it, the devout section of the public knew it and were in sympathy with it and it only remained for him to amplify it and expand it and infuse it with the utmost feeling. And the result is the greatest devotional work in existence. The only work which could challenge comparison with it is Handel's Messiah - and that is much simpler and its scheme much more obvious. It is a wonderful instance of the way in which the finest art grows - Every step inevitably connected with what had been achieved before, and making many minds of diverse times cooperate in the final accomplishment. It is as if a great stretch of humanity had a hand in it, and it was made perfect by the concurrence of their finest aspirations.

However, as usually happens, we do not gather that it made any great impression at the first performance. We do not know whether it was performed again at that time; but only that he revised it considerably as he always did, and that it was performed again in the form in which we know it in 1740 under his direction.





and that though it may have been performed again or so not hear of it; and it did not begin to be known to the world outside Leipzig till it was performed under Mendelssohn's direction, and at his invitation in Berlin in 1829 - A hundred years after its first appearance. And since that time it has steadily won a greater and greater hold on all Musical people who are capable of feeling the greatest utterances of Musical art.

It was only a few years after he had presented the world with this example of Lutheran Protestant dogmatism that he produced his great exposition of the Musical interpretation possibilities of the Roman Mass; which again takes the foremost position among such works by reason of its grandeur and expressiveness. It does indeed seem rather strange that a composer so deeply imbued with the spirit of Lutheran religion should have taken in hand an ~~so~~ ecclesiastical form so representative of the ~~older~~ ~~earlier~~ Church, and that he should have done it with such

Supreme Success.

One has to remember that though part of Northern Germany was the stronghold of the Reformed Church, ^{and his town} there were a vast number of Roman Catholics. Some of the German States kept to the old Church, and so did many of the ruling families. The case was peculiar with regard to the ruling prince of Saxony as he had been a Protestant, but went over to the Roman Church when there seemed to be a chance of his being elected King of Poland; and it was his wife Queen Christina Elizabeth ^{for whom Bach} ~~whom I have spoken~~

Crescens before 1729.
Hymn Gloria 1733.

The 'Hymn Dei' was certainly written later than
the Hymn and Gloria, as the Ascension tide
& "Crucifixus" is generally held to have been
written in 1734 -

Sanctus not till 1735 at the earliest.

wrote the Draner Ode, who moreover refused to ~~become~~ become a Roman Catholic when he did, and was especially beloved by the ~~people~~ of Protestants of Saxony in consequence. However it was very important for Bach to attract the attention of the King of Saxony, and so when he went to Dresden in 1733 to attend his son Friedemann when he took up the appointment to the Organist of the ~~Polenkirche~~, he brought with him ~~the Kyrie and Gloria~~ ^{the Kyrie and Gloria} of a Mass to present to ~~the~~ Frederick August. The reason for his composing this immense work are very obscure. Some portions of the service were ~~often~~ often sung in Latin in the Reformed Church, and among these portions were the Kyrie and Gloria - and he might have set these originally for the Protestant service or under its influence; and then been impelled to complete the whole parody of the Roman Mass. It is a great pity we can find out so little about his motives, and it really is very little use guessing at inferences - What we do know is that it was put together in a most extraordinary fashion. A great many of the movements are taken from various Cantatas - The 'Littellis' is taken from the Cantata 'Schauet doch und achte' which was probably written soon after he came to Leipzig, before the Master Passion. The wonderful 'Conspicimus' is merely the application of the Latin words to the four Chorus of the Cantata 'Gedenke, Geloben', which may have been written even earlier - The 'Gloria agnus dei' is from the Cantata 'Wachet auf, ruft uns die Stimme', the 'Patrem omnipotentem' from mostly from the Cantata 'Gott sei dir dank', the 'Agnus Dei' from the ~~Antiphona~~ ^{Antiphona} Cantata 'Lobt Gott', the ~~Donna~~ ^{Donna} from a similar Cantata 'Preis dem Glücke', the ~~Patris Agnus~~ ^{Done nobis pacem} at the end is a repetition of the music of the ~~Donna~~ ^{Donna} Proter before referred to; and part



of the 'Expositio' is from the Cantata 'Olt man Wert dich'. This is sufficient 37
to indicate that a great deal of the mass is not Italian in style at
all - but indeed thoroughly German. Another astonishing thing is that
the transferences are marvellously apt. They seem to fit on to the
words with ideal perfection, and they are also some of the most
beautiful movements in all the Cantatas. The 'Gloria' is indeed
generally admitted to be among the most wonderful interpretations of
the tragic words in existence - And the 'Agnus Dei' in like manner
is almost uncomparable - and the 'Agnus Dei' in like manner
expresses the sentiment of the words to the utmost. It has been
suggested that he took out these movements from the Cantatas with
full knowledge of their musical value, and with the feeling that
they might have very little opportunity of being heard in the Cantatas -
but then on the other hand it does not seem very likely that
he wrote the Mass with any idea of its being performed as a
Mass. It is on too large a scale. It seems indeed likely
that it was one of the very few works he produced without
any definite object of performance in view. Most of ~~his~~ his works
were written for special occasions - All the enormous number of
Cantatas were obviously so written and so also the Passions; and
some of his instrumental works too. But the Mass seems to have
been written or rather put together on impulse. In the first
instance to catch the King's attention to him - and the rest to
complete what he had begun. And the extraordinary result

B. minor

Shubler at Frankfurt performed the Credo with the
Collegium Vocale in 1828.

in 1831 the Kyrie and Gloria.

Berlin Sing Akademie did the first part in 1834.
and sang a more complete solution in 1835.

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is that it is intrinsically some of the finest music he ever produced, and without doubt the richest and grandest setting of the Mass in existence - For practical purposes it labours under a disadvantage in the enormous proportion of great Choral movements - There are rows of huge Chorus one after another - and it is only their wonderful interest and variety which makes the strain endurable. Lastly it is the deep devotional aspect of all of it which unifies the work. The solemnity of the words did not in any way diminish the fervour of his religious feeling - He entered into them with all his heart. In the blending of the hymn, in the pathos of the Crucifixion and the 'Arie Tolle', in the brilliant joy of the 'Cum Sancto Spiritu' and ~~and the tenderness of the 'Arie Tolle'~~ the almost defiant assertion of the 'Credo', and the tender quietude of the 'In terra pax', and the jubilant 'Exultate resurrectionem'; and the supremely glorious suggestion of all the Angels & archangels hymning the Sanctus - heights as have never been attained by any other composer.

The work of course remained unknown for a minute time. ~~I do not~~ ~~remember~~ ~~how~~ ~~first~~ ~~long~~ ~~it~~ ~~was~~ ~~lost~~ ~~of~~ ~~its~~ ~~identity~~. & The Bach Choir was expressly founded to give it a hearing.

Bach wrote several smaller settings of the Mass. Probably for the ~~use~~ ~~of~~ ~~the~~ ~~choir~~ of Lüneburg and possibly for performance. Two of them are again compilations of movements ~~from~~ ~~various~~ ~~sources~~, but not so interesting as those in the B minor mass.

We must take notice of the fact that Bach had a taste for secular Cantatas for various occasions. Even as far back as 1716 he had to write one by order of Duke Wilhelm Ernst

Was mir befiel,
Was pleased me.

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of Lane Weimar in honor of a hunting party. The most interesting
feature of which is that a solo in it has the same cello solo accompaniment
as one of the most famous of all Bach's Sacred Cantata solos,
Mein Cländiger Beize in the Cantata Als hat Gott which made
its appearance as late as 1735.

Then he wrote a Secular Cantata Duvollanchetted despoll for his
master the Prince of Coethen while he was in his employ before
going to Leipzig, and another for him in 1726 in honor of the
birthday of his second wife.

Another was the most called 'Der Zufriedenstellte Keler' was one
of the most amusing instances of his practice of using the same
Music for various occasions. For he originally wrote it in
honor of a Professor Müller of Leipzig in 1725, and when he had
to produce another Cantata in honor of the coronation of Augustus
as King of Poland in 1734 he used the same Music again
which was facilitated by the fact that both Professor and King
had the same name 'August'. It is a big work with plenty
of brilliancy and fun in it.

We need not go through them all. One of the most important
was the 'Wahl der Königin' written for some Court occasion.
out of which he made some extraordinary transformations later.
And a similar transference was made from a Drama
for Munich 'Dionst der Pöbel' which was written for the
birthday of the Queen of Saxony in 1735, which I shall have
to refer to again presently.

Christmas - 2 1734
 Easter - 30 1736

First day - Xmas day -

2nd day Boxing day .

3rd day Shepherd's feast .

4th day New Year's day .

5th day Sunday after New Year's day

St. Stephen's Day .

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A Cantata which is notable is that known as the Bavarian Cantata written in 1742. In such Bach indulged some peasant tunes.

The most famous is probably the contest between Phileas and Pan, which was written for the Leipzig Musical Society, and performed in 1731 which has been revived in recent days as a sort of comic opera.

There is also a comic Coffee Cantata in which there is a good deal of fun. But it must be confessed that in spite of plenty of geniality and humour Bach's Secular Cantatas are not so successful as his other works. As a whole they do not come off. The style is too deeply impregnated with a serious habit of mind - The lightness ^{is hardly constant} ~~does not come off~~ and the movements which have taken hold on us do so in far other conditions than those for which they were intended.

Strangely enough the work in which transforms from Secular Cantatas figured most conspicuously was the so-called Christmas Oratorio. Though it is called an Oratorio it was not intended to be performed all at once, but to be given in six different parts, beginning on Christmas day and ending on the Epiphany.

It really consists of six different works ^{which} ~~are~~ ^{bound} ~~together~~ ^{by the same} ~~by the same~~ ^{Christmas tide} ~~by the same~~ ^{each of the portions has characteristic} ~~by the same~~ ^{reference to the special day for which it was written.}

On the surface the most singular features are the borrowings from the Secular Cantatas above mentioned. A famous Lullaby song 'Sleep my beloved' addressed to the holy babe is borrowed from the 'Hallel' of 1733 & when it is

addressed to the 'Infant Hercules', metaphorically representing

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Independent
 a baby prince of the Royal house of Saxony. ^{German}
 Several ^{more} movements were taken from the same "Wald des Herkules" - "Lan
 was lange", becomes "Fallt nicht danken" in the fourth portion of the Christmas Oratorio
 As song of Herkules becomes "Hörst, mein Heiland", a song of virtue is also
 transferred, and another song of Herkules "Ich will dich nicht hassen",
 becomes very well known as "Bereite dich zorn",
 and a duet between Herkules & Virtue becomes "Herr dein Heiland".
 A chorus is transferred from Dramma per Musica of 1733 is also
 aptly transferred, and an Aria "Dramma Musica", and a
 bold and energetic tune becomes "Forsieh dich und stärke
 König", and the last Chorus of this work serves very well as
 the introductory Chorus of the third portion. And an
 Aria from "Prise dein glücke" is similarly transferred.
 From which it appears that great parts of the Christmas Oratorio was taken
 from or used in Secular Cantatas. This would in itself ^{be a} ^{very} ^{good} ^{reason}
 why the Secular Cantatas as such do not afford much satisfaction. But
 a great many of the movements do very well ^{with} the sacred words - And
 there are plenty of beautiful movements, which we cannot trace to other places,
 such as the ^{wonderful} Dialogue "Es ist auch eine" in the first days Music
 the deliciously ^{union} the Pastoral Symphony with which the second
 days Music begins - and in the third days Music there is a very
 beautiful ^{chorus} "Schlaue mein Heide", & the same number has a perfectly
 nice Chorus ^{and} with.
 The Christmas Oratorio does not serve very well for a single performance,
 as each portion is so definitely complete, and is devised to illustrate
 a special point for the day - so there is no definite progress or

Handwritten text, possibly a signature or date, in red ink.

development to climax throughout. When it is performed ~~at one~~ ^{at one} ~~time~~ ^{time} completely +2
it seems best to regard it as a religious exercise, in six several places
each illustrating an episode of Christmas tide.

R.C.M.
London

There is also a so-called Easter Overture ^{which} is very short, and is chiefly notable
for its cheerful vein, and also because Bach adopted the form of the
Italian Overture for the first 3 movements and even called them Sinfonia.

So we have the typical allegro of the early Symphony as introductory movement,
the short Adagio, and then the third lively movement treated as a Chorus.
There is also ^{which again is} Ascension Overture, ^{short} like a concerto but
solid and interesting - and as I ~~have~~ ^{have} before said the most beautiful
Alto Solo ^{in it} ~~was~~ ^{to} ~~be~~ ^{performed} and amplified as the 'Agnus Dei' in the B-minor Mass.

It was probably written in 1734
The Christmas Overture was the last work on a big scale which Bach wrote
But for the remainder of his life he continued to pour out Church concertos.
And some of the later ones are among his finest. It seems as
if Bach in these later concertos was gravitating back in a gentle
direction - as ~~has~~ ^{has} pointed out the Weimar period was marked
characterised by a romantic and fervent flavour, and centred
very much on chorales. When he went to Leipzig he was in touch
with a more cosmopolitan audience, and his concertos seemed to
reflect a more cosmopolitan air - but in the latest period which
dates from about 1751 we find him very much preoccupied with chorals
again - in the famous Wachet auf for instance the first Chorus
contains the chorale treated after the manner of a ~~chorale~~ ^{chorale} organ Chorus
And in the third movement the Chorus time is given to the German
and there is a deliciously dance-like accompaniment, which has made

These Chinese Records were
mostly arrangements of
the monuments for Cantatas -
Schubert printed them in
Bach's lifetime

Also hat Gott sung & have been produced in 1735.

was mir bezeugt 1710.

Lobe den Herrn is a striking instance of a work being permeated throughout by the Chorale of the name of the Cantata. It was probably written in 1732. The Chorale appears in the first Chorus, also in the following Alto Solo in the Aria next for Soprano and Bass, and in a Duettino in which it is played by the Trumpet, and it ends with the Chorale in its usual direct form. So every movement *Wahrlich mein Gott bezeugt* is centralized in the Chorale.

He does not often use several Chorales in one Cantata. In "Christe der ist mein Leben" he uses four different ones. In the first Chorus the Chorale of the name of the Cantata is taken "Nicht Feind und Freund ist bösem Leben" then "Vater sei dir Lob" in a Soprano Solo, and yet another "Wenn mein Stündlein vorhanden ist" at the end.

In one Cantata in which there are two Chorales there is a singular coincidence. This is "Gott der Herr" which is said to have been written for a Reformation Festival in 1735.

In the middle of this he introduces "Nun danket alle Gott" just as Mendelssohn introduced it in the "Hymn of Praise". (Which is in fact a Festival in commemoration of the invention of printing at Augsburg in 1469) and the curious thing is that he treats the Chorale in the

written in
1732

Same way - The phrases of the Chorale being interposed with instrumental
Episodes: Whether Mendelssohn knew Bach's Cantata or not cannot be said.
The definite Chorale Bach uses at the end is Wach auf mein Herz.

Augustine Willmann -

romance Cantata

for Count Johann Christian von Hennicke . 1737

romance Cantata for St John's Day -

From which evolved Schaar -

46

The conception is most attractive. "Fear" is the product of trying to imagine Eternity, hope the aspiration of the soul of the Christian, ~~and~~ ^{the soul} representing man, and the voice of the Holy Spirit giving the healing and consoling answer. — So it is on the same basis as the early Dialogues between "God and the Soul", of which you have heard. —

He used the Dialogue form a good deal in his Cantatas — as for instance the Cantata "Ich eh' den Herrn", which is a dialogue between Jesus and the Soul; there is also a dialogue between Christ and the Church in "Ich eh' und suchte". Like the Jesu is another dialogue between Jesus and the Soul. A puzzling feature of these Solo Cantatas is that they ^{so} often begin with big instrumental movements; whereas the Choral Cantatas generally begin with a Chorus — and another suggestive feature is that these instrumental movements are so often borrowed from secular instrumental works. — For instance "Ich eh' den Herrn" begins with the first movement of the first Brandenburg Concerto, which he had written at Coethen; and "Ich eh' den Höchsten" begins with the exceptionally fine first movement of the third Brandenburg Concerto in f; which was originally written for strings and to which he added horns and hautboys for this occasion. The Cantata "Ich eh' meine Zuversicht" had the whole of the Clavier Concerto in D minor as its introduction, to our friend the Organ to show it off. It having been recently renovated. "Ich eh' allein, mein Herz haben" begins with the first movement of the Clavier Concerto in E minor; and he followed this

I am afraid it is no use going into details about these Cantatas. You could not possibly remember them - But it is worth while to realize how constantly he works on the basis of the Cantatas in their later compositions. He brings them in in every possible way: in Choruses, Arias, Recitatives, in accompaniments ably, and ornate & plain. His mind was soaked with them, & he knew his congregations were equally familiar with them & could see his points. The Cantatas went on pouring out till the end of his life - he must have written over 250 of them altogether, & a large number are lost.



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up rather suggestively by turning the Lullabies of that Concerto into a solo vocal solo. 46

We must not forget to take notice of Bach's wonderful Motets for Voices which were written at various times. We ~~cannot~~ ^{can only} date ~~many of them~~ ^{one of them} and that was written for the funeral of J. H. Ernster the rector of St Thomas' school in 1729. It is in eight parts and of course a splendid piece of artistic work, but on the whole the least sympathetic of these ~~specific~~ Motets. We might venture to guess that this might be owing to the fact that he was just about that time on very uncomfortable terms with the authorities of the school, including the said Rector Ernster. We get that impression from the fact that when the Rector died one of the Council of the School referring to the election of a new rector which ~~had just~~ ^{had just} been made said at the meeting that "he hoped they would have better fortune in the appointment they just made than they had had in the appointment of the Cantor". and the fact that a few months later a councillor had said that Bach was "incomprehensible". The state of affairs was not such as to induce a very sympathetic attitude when Bach had to write a big work for the funeral of the head of the school. The rest of the Motets which remain to us are the finest of their kind in existence. At the head stands the magnificent "Längst dem Herrn" which again is for eight voices, and represents the highest standard of vocal writing ever produced.

*Man - Young - King
for - Adm - Lord - Pitt - just - late*

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It has become in recent years the most notable thing to be undertaken by any famous Choir to show their powers. It is mostly in an extremely exuberant vein of splendid polyphony. A perfect outpouring of joyous praise to God.

The beautiful "Jesu meine Freude" in five parts is also a great favourite in our time on account of its expressiveness. In this case he makes the work turn mainly on the Chorale "Jesu meine Freude" which was one of his favourites, and which he had treated in all sorts of living ways in Cantatas and also ^{an} Organ Prelude.

One of the most singular things in the story of Bach's career is that he never printed any instrumental compositions till he was forty one years old. It is worth meditating upon when one sees how eager young composers generally are to see their works in print. It evidently did not concern J.S.B. at all. He was always busy composing and looking after performances. The only one of his Choral works which had been printed was the big Cantata he wrote for the Rathsweck at Mühlhausen in 1708. And for some reason it is no use for us to try & learn he took it into his head to ~~write~~ ^{begin} some instrumental compositions ~~printed~~ in 1726. He began with the Partita and published one a year successively up to 1731 and he went on then yearly he ~~published~~ printing

Partita in B minor is
often called French Overture

The title is interesting

Forgotten that the Clarinet playing is in a
concerto nach Italienischem faste, and einer
Overture nach Französischer Art
vor ein Clavierinstrument mit zweyem Mannen.

The Prof are at Brit Mus. after Bach's variations.

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various instrumental compositions, ^{at intervals} ~~from 1730 to 1740~~ - The Italian Concerto and
the Overture à la manière Française which is also known as the Partita
in B minor in 1735, some wonderful Organ Music including the most
familiar Fugue Canon in D minor and a lot of Chorale Preludes
in 1739, and concluded with the splendid Goldberg Variations for
Clavier in 1742. He called the whole collection the "Clavierübung".
What is to be noticed about these works is that they are evidently written
spontaneously & without any definite performance in view - and
they represent in that sense his highest standard of solo instrumental
composition. The Partitas are Suites, and some people imagine
they were meant to represent the German conception of Suites as
distinguished from the French Suites and the English Suites
which are quite definite in difference of character. The French
Suites, which you will remember were ~~mainly~~ most of them included
in the collections of pieces made for his wife Anna Magdalena
were gay and light; the English Suites, about the history of which
we know nothing were most solid and largely developed, and
both these groups were very regular in the arrangement, movements,
being mostly Allemandes, Courantes, Sarabandes, some lighter
movements generally classed as "Galanteries" being farther &
Bourrees and so forth and ending with a Fugue. The
distinctive ~~character~~ points about the Partitas are that they are
more irregular in respect of their components; and include
such unusual features as Suites as a Largo.

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a Barcarole, a Rondo, a Caprice and a Fandango. In a matter of fact the Partitas are not more interesting or fine than the Suites. They have plenty of delightful movements, and great variety of expression. They did not all belong to the period when they were printed; as the third Partita and the last both appeared in Anna Magdalena's second book, which was dated 1725.

The Italian Concerto which he printed in 1735 is a transference of the form of Orchestral Music to the Clavier, and a very successful one. It is one of the best known of his solo compositions; and the slow movement is one of the divinest meditations in ^{any} melody he ever produced. The work he published with it is similarly a transfer of the French form of Orchestral Music - such as he had himself written as concerto - to the Clavier - with the regular slow movement and Adagio to begin with and a succession of dance tunes to follow. It is interesting that he should have printed transferences of Italian and a French form together - It is not likely to have been inadvertent. It is an admission of his habit of working on established forms, and developing them to the highest pitch of interest and perfection of which he was capable. It is needless to say there is nothing on similar lines in existence which can be compared with them.

Of the wonderful Goldberg Variations we have an account which helps us to decide the date of their composition - see p. 477. They are called Goldberg after a Jewish of Berlin of that name who came to him in 1741.



The Goldberg Variations is one of the most astonishing feats in all music. They are based on a Sarabande which appeared in Anna Magdalena's book. There is nothing in all the music written for the harpsichord which approaches them in technical resource. The mere invention of figures and new kinds of passages seems most unobtainable; and so ~~is~~ the delightful variety of mood and expression which the several variations display; and he throws in as a sort of ~~or~~ ^{playful} ~~unimportant~~ extra a series of marvellously dexterous ^{Canon} ~~Canons~~ at all manner of intervals in every third variation - and the Canons are managed with such absolute skill that none who didn't look carefully would perceive they were there. There are few works in existence which compress so much actual ~~skill~~ artistic skill into so small a compass. They are so extraordinarily difficult that up till some twenty years ago people did not attempt to play them. The difficulties are enhanced by their being written for a harpsichord with two keyboards - as the crossing of rapid passages is extremely difficult to provide for on one.

There are several ^{independent} great works for ^{about} Clavier which ~~are~~ we are in the dark and can only guess the period to which they belong by their style. Such as the Chromatic Fantasia and Fugue, which is among the favorite battle horses of great pianists. The Fantasia is a magnificent showy study with passages ~~of~~ ^{of} reiteration in it which might even have been written in the Roman time - and a Fugue of blinding vigour - The most important of the Clavier works of his latest time is the second collection of Preludes and Fugues in all twenty four keys - which is exactly a counterpart of that collection which I have told you of which he brought together at Caithness in 1724, with the obvious view of emphasizing the necessity for equal temperament. The two collections

Hayden born 1937 -
so he was actually born
between the 2 parts of the
"Whittemore" - the worth
taking note of -

Transfer

A singular example of the introduction of Charles 4. "Schwarz" friendly and
emperor; which is really a singular antithesis to Carthage. As such
it had no parallels - as Boeck turned it into a saved work by
introducing several chronological monuments.

his natural Lutheran kind of devotion grows more intense as he got nearer to the
inevitable end of his activities. Some of these Cantatas are among his finest
and best known works of the kind. "Wachet auf" is an instance, which was
written on the 27th Sunday after Trinity in 1731 is permeated through out
by the well known Choral of the same name. The Choral ~~is~~ in
its simple grandeur shows our wonderful complexities of polyphony in the 1st Chorus
and again in the third movement in which the tones of the Chorus sing the tune
in a most suggestive accompaniment which ~~was~~ so delightful that it has made it
one of the best known of all the movements in the Cantatas. He transformed it
into a Choral prelude for the Organ in a Collection known as the four
Schubler Chorals. And the Choral appears as usual at the end.
Another Cantata as famous as "Wachet auf" is "Ein feste Burg", in which
Bach uses Lutheran common tune with magnificent apposition. In
first chorus in which it is most prominent in upper voice and bass in
Canon is one of the strongest and most imposing movements he ever wrote.
The Choral appears again in the second movement elaborated and sprang solo,
and in the central chorus and as usual at the end. Most of the movements
in this Cantata were borrowed from an early German Cantata "Also was
von der Geburt".

One of the most striking examples of profuse use of a Choral is in a
Cantata "Lobe den Herrn" which was probably written in 1732. The
Choral appears in the first Chorus, in the following also solo, in the Aria last
in Strauss also, in a Sonata in which it is played by the Trumpet
and it ends with the Choral in its usual direct form. So every
movement is permeated by the Choral.

The general scheme Bach most frequently adopted for his Cantatas was to begin with a big choral Chorus often in the form of the Organ Chorus, fantasia or Chorus Prelude, and then to proceed with solo and recitatives, and occasionally a secondary chorus in the middle and to end up with the Chorus & without accessories or a development and harmonized in his uniquely expressive fashion.

There are also a good many solo Cantatas. That is Cantatas for solo voices ending up with a Chorus. Some of them are extraordinarily fine and interesting. As for instance a Dialogue for 2 voices to the words "O Ewigkeit du Dauerst - O Ewigkeit du Dauerst". The romantic nature may be guessed from the fact that the two soloists are Fear, Hope and

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He sometimes used several Chorales in one Cantata as in "Christus der ist
mein Leben". In which the Chorale ~~of~~ of the same name as the Cantata
appears in the first Chorus - Later he introduces the tune "Mit Fried' und Freud"
then he brings in "Vahet will ich dir geben" in a Soprano solo and
yet another Chorale "Wenn mein Stundlein vorhanden ist" at the end -
In one of these Cantatas with more than one Chorale there is a curious coincidence.
This is "Gott der Herr" which he wrote for a Reformation Festival in 1735.
In the middle of this he introduces "Nun danket alle Gott" just as Mendelssohn
introduced it in the Lobgesang, which was also written for a Reformation Festival.
and the curious thing is he treats it in the same way - The phrases of the
Chorale being interspersed with instrumental episodes - Whether Mendelssohn
knew of it cannot be said - The Chorale Bach was at the end in
a different one "Wach auf mein Herz".
I know its little use going into details about these Cantatas. You could
not possibly remember them. But its worth while to take in that he
uses his beloved Chorales in every conceivable way, in Chorus, Arias
Prestations, in accompaniment ^{and a plain} and in the Concerto. His mind was
soaked with them, and they became the natural means of identifying
his dissonant points. They went on pouring out to the end - And
in all he must have written over 250 of them of which a large number
have been lost.

In his later years he wrote some more Organ works, which are
all characterised by great dignity and stability - Such as the
Prelude & Fugue in C, the huge fugue in E minor and the splendid
Prelude & Fugue in B minor - He also added to the vast
number of his beautiful Chorale Preludes & Fantasias.
Of the latter he wrote altogether. over 100 - more than little poems.

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Two of his latest works, are curiosities - one of them was connected with one of the most generally known episodes in Bach's life, his visit to Frederick the great at Potsdam.

This was in 1747. p. 574 -

The King gave him a theme to extemporize on, & Bach took it home & wrote a fugue to the King's order in honour of the King's condescension. Letter p. ~~520~~ 520.

The Kunst der Fuge was a long series of movements all based on a single subject, in which he amused himself by exercising all his stepwonder skill in Fugal writing. Most of it is hardly music - but there are beautiful things in it.

His eyes began to fail him when he was about 60 years old. It is a wonder they lasted so long when one thinks the work he gave them. He had to submit to an operation, which was totally unsuccessful and left him blind. His health broke and on July 28 1750

he bade his farewell to the world -

And on his deathbed he dictated his last composition in his favourite Chorale Prelude form on the tune 'Wenn wir in höchsten Nothen sein' to his favourite pupil Altnickol.



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